

The

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BOOK



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EDITORIAL

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The white building which houses Apples' headquarters at 3 Savile Row, just near Piccadilly Circus, has been a very popular "place to see" for many summer visitors to London. But, it has also given the Apple employees a bit of a headache because, naturally, they don't want people sitting on the steps outside their front door, preventing access to the building.

So don't forget, if you want to have a look at Apple's headquarters, or take a photograph of the building, stick to the other side of the street. You'll get a better view from that side anyway.

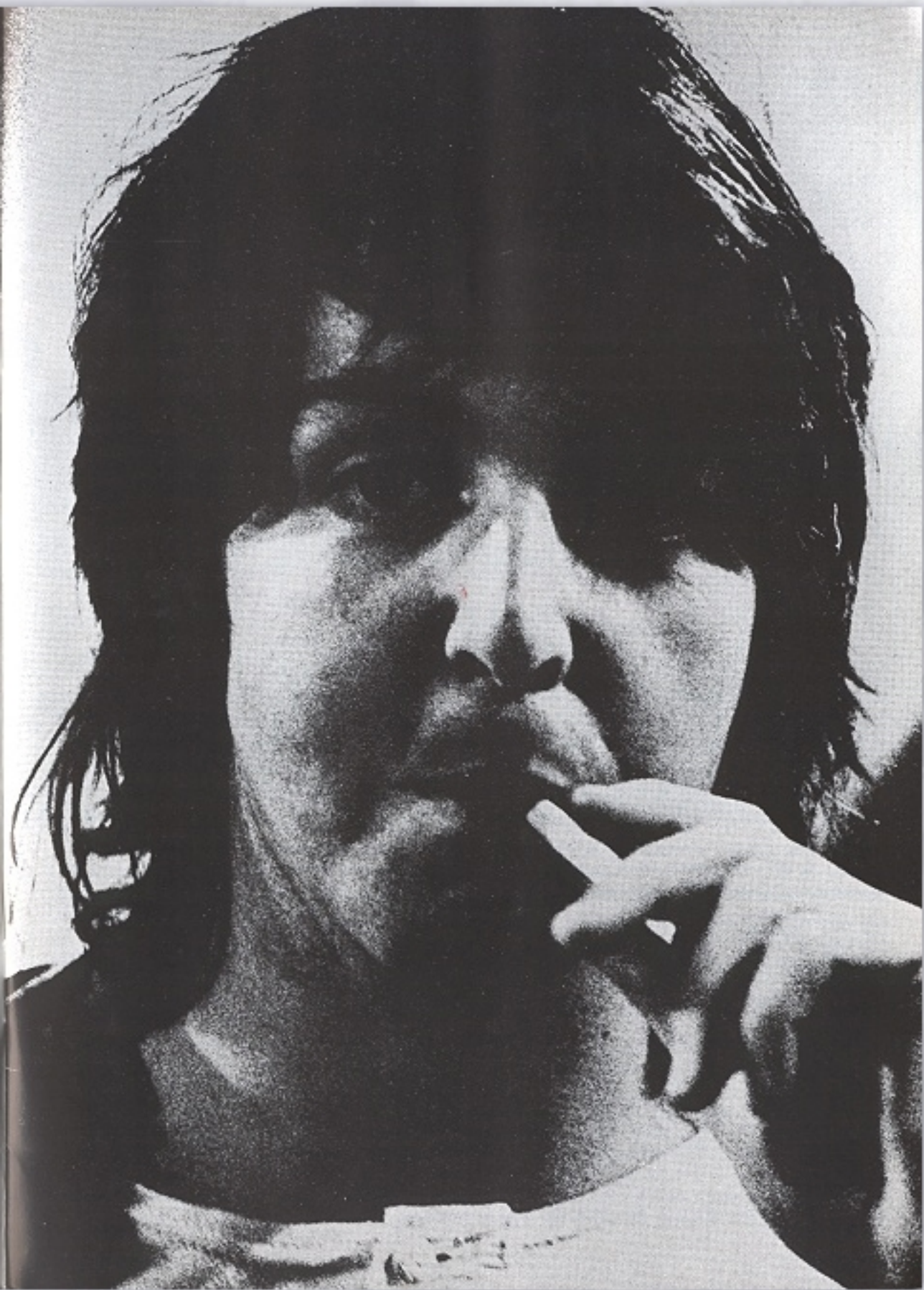
The Beatles, of course, have been very busy during the past few weeks back at their old haunt, EMI's No. 2 recording studio in Abbey Road, St. John's Wood. EMI has four studios in this building, the biggest is No. 1 and it is mainly used for orchestral and opera recordings. The second largest is No. 2 which is known as the pop studio, and although the boys have used No. 3 and No. 4, from time to time, it's in No. 2 that they have made most of their biggest hits.

You've seen many photographs of the inside of the studio in earlier *BEATLES BOOKS* and most of the pictures of the boys in this issue were also taken whilst they were working on new songs in No. 2.

In this edition, we give you another long report on the latest recording sessions. I hope you aren't getting confused with all the new titles. Last month we listed the titles on the *Get Back* album and this month Frederick James gives you the new tracks which the boys have just completed and which they intend to release on another long player in September.

The Beatles certainly seem to be going for simple titles these days. *Abbey Road* is their choice for their first long player this year. It's a very good choice in many ways because, as I've said above, it's the birthplace of most of their hits or, to put it another way, pretty well all the songs they've ever recorded!

Johnny Dean Editor.





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SEPTEMBER NEWSLETTER

DEAR BEATLE PEOPLE,

During the past few weeks it's been nice to welcome quite a few overseas Beatle People at the Fan Club offices. Many girls still want to look over the Liverpool beat landmarks including yer akshull Cavern and they often drop in to see us and to talk nostalgia about The Great Days Of The Mersey Beat Boom! Special visitors have included Joan Thompson (Secretary of our Canadian club branch) and Merle (Asst. Sec. at the American branch HQ in New York).

FAN CLUB NOTES: Wedding congratulations to Area Secretaries JUDITH DONKIN (Durham) and CAROL SAUNDERS (Buckinghamshire), engagement good wishes to ROWENA SAUNDERS (Devon) and advance congratulations to Cornwall's SANDRA HUDSON whose marriage is planned for this month (September) . . . still with the marriage and family theme—BARBARA PAVEY (Leicestershire Area Secretary) expects her first baby this month and will have to resign her position with the Club. I'm considering offers from other Leicester Beatle People who'd like to take over from Barbara and I'd be pleased to hear from anyone interested in that Area Secretaryship . . . New Overseas Branch Secretary appointment—Mr. MEIR WEISS c/o THE PALESTINE ORIENT CO. LTD., 4 HERZEL STREET, P.O. BOX 230, TEL-AVIV, ISRAEL. Any U.K. Beatle People wanting to have a pen friend in ISRAEL should drop a line to Meir.

BEATLE BITS. A Liverpool newspaper report suggested that JOHN and MARY HOPKIN had tried to purchase souvenir Investiture chairs but were unlucky because they'd all been sold. BUT John's secretary at the Apple office in London is sure that neither John nor Mary tried to buy chairs! . . . Latest word from Apple is that September is still scheduled as the rush-release month for BEATLES' next LP . . . JOHN and YOKO moved into their new Georgian house in its own 72-acre grounds near Ascot on August 11 . . . By the time you read this PAUL expects to be a daddy . . . PATTIE has been modelling some of the new autumn fashions for *Vogue* in Paris . . . World Premiere in London close



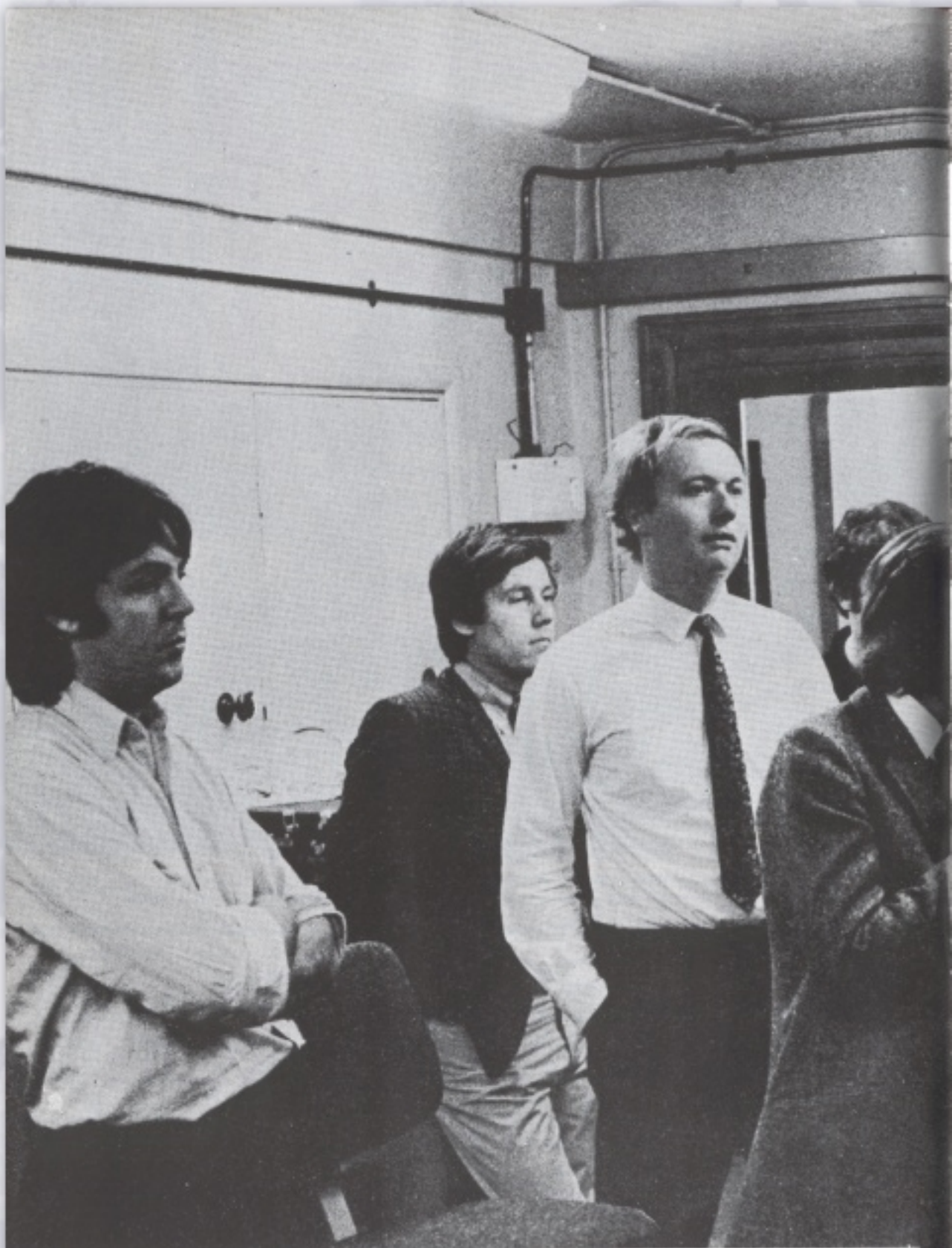
Linda, who may well have had her baby by the time this issue comes out, pictured in EMI's studios with her daughter Heather. They both try and spend as much time as possible with Paul when he is recording.

to Christmas planned for RINGO'S film "The Magic Christian" . . . PAUL and LINDA attended the premiere of "Alfred The Great" in London's West End . . . New MARY HOPKIN single completed at sessions on August 9 and 10 with PAUL producing. She didn't record any McCartney compositions but Paul had done her arrangements . . . Latest hairy progress report—JOHN has a beard this month. PAUL, GEORGE and RINGO have not! . . . RINGO, MAUREEN, MAL and his wife LIL went to see the Hank Snow Country & Western concert at the London Palladium a few weeks ago . . . London *Evening Standard's* RAY CONNOLLY, reporting from Las Vegas where he interviewed Elvis Presley wrote: "He remembers well the meeting he had with The Beatles during Beatlemania, and particularly their road manager, MAL EVANS". BEATLES sent Elvis a Good Wishes telegram for his Vegas cabaret opening in the first week of August.

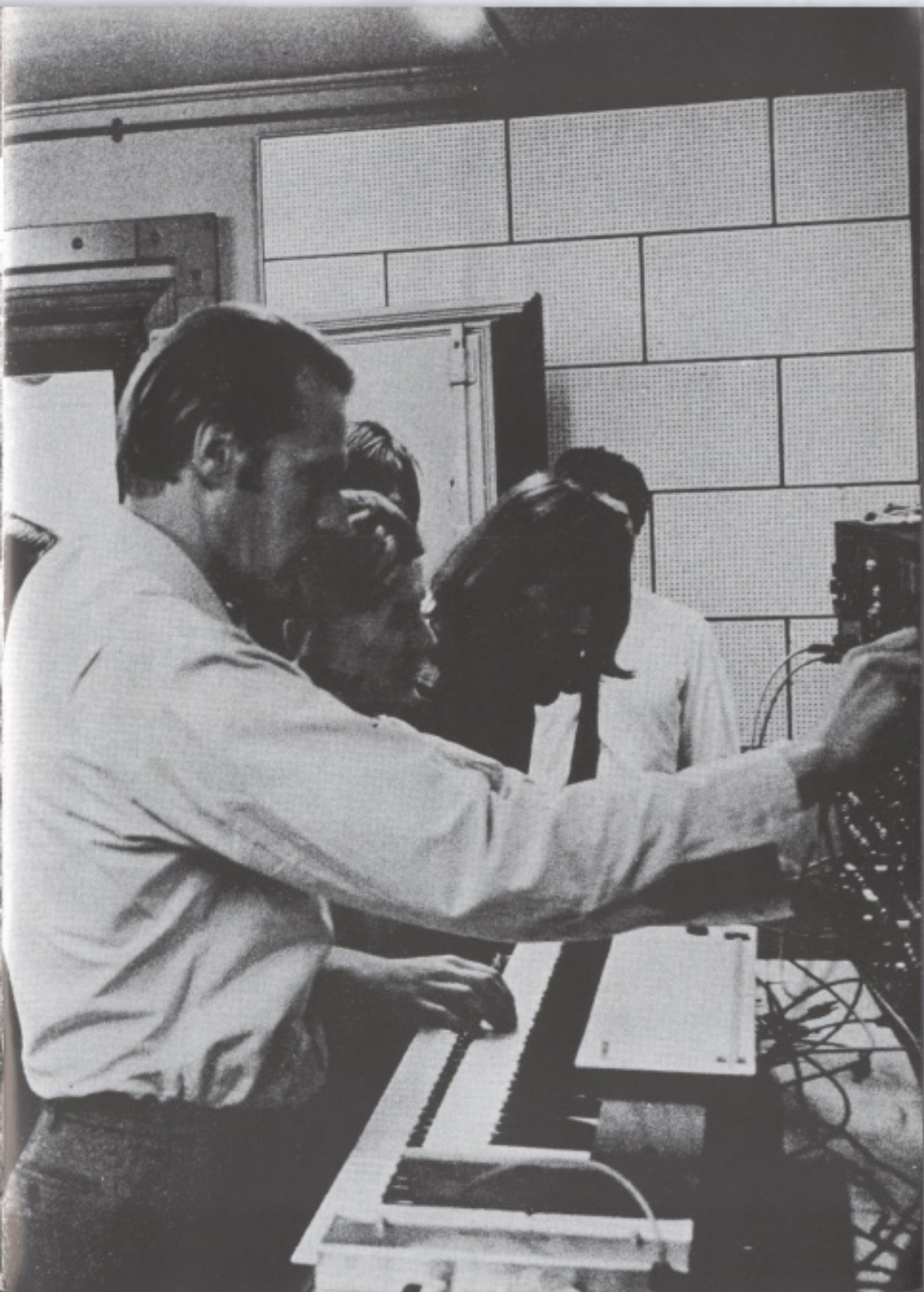
Tarrah for now and Lots of Good Luck,

FREDA KELLY,

National Secretary of The Official Beatles Fan Club.



Here are the Beatles and supporting cast working with the Moog Synthesizer that George acquired recently. Left to right: Paul, looking thoughtful, Phil, Geoffrey Emerick, Ringo, George Martin, Mike Vickers, George Harrison and, behind him, two other recording engineers from George Martin's company, AIR.



IN THE STUDIO

by FREDERICK JAMES

An up-to-date report on all the recent Beatle recording activities

BEATLE People could not be blamed for being more than a bit confused about the current year's recording policy of Messrs. Lennon, McCartney, Harrison and Starr. Over Easter the four made a sudden holiday-weekend decision to rush out *Get Back* as a single. Very soon afterwards, while that worldwide chart-topper was still being collected by fans everywhere, out came *The Ballad Of John And Yoko* to be followed not too much later by the Plastic Ono Band's *Give Peace A Chance* which was issued just a couple of months ago.

But still no 1969 LP release, still no fresh album programme to follow up on last autumn's pair of LP discs which carried tracks that are now between 10 and 18 months old. True there have been Beatle-associated LP records — Paul's production of *Postcard* for Mary Hopkin, George's much anticipated Billy Preston LP bundle and the rather less commercial work of John, Yoko and George on their pair of Zapple LP discs. We thought there'd be a full-scale *Get Back* LP by the Beatles—but it's been postponed. We thought there'd be a special rock 'n' roll LP—but there's no scheduled issue date for the wealth of rock material like *Shake, Rattle And Roll*, *Blue Suede Shoes* and the re-vamped *Love Me Do* which the lads started putting on tape as long ago as January 26, 1969.

ABBEY ROAD

Now, at last, Apple HQ have told us that the boys' first 1969 album *Abbey Road* will be released in September. John, Paul, George and Ringo have been recording material for the new LP since the beginning of July when *Get Back* release plans were shelved.

So here's what's been happening during all these recent recording sessions. Quite a few entirely new compositions

have been written and recorded. In other cases it has been a matter of digging out tapes of un-issued titles made earlier in the year, changing some of the arrangements, starting from scratch again or just adding extra sounds to existing stuff "in the can".

NEW NUMBERS

By the end of July six new numbers had been completed. Paul contributed *You Never Give Me Your Money*, *Golden Slumbers* and a quickie item called *Her Majesty*. George contributed *Here Comes The Sun (The Sun King)* which has finished up as a group effort from the vocal viewpoint and John weighed in with *Come Together* and *Mean Mister Mustard*.

In addition six other numbers which had been worked on earlier were brought back into play during the July sessions. These were Paul's *Maxwell's Silver Hammer* (written last year and the very first title the lads worked on in 1969 during a January 13 session at the Apple studio), Paul's *Bathroom Window* (which also dates back to January 13 and the same Apple studio session), Paul's *Oh Darling*, John's *Polythene Pam* (which goes back to autumn of '68 and was a track which almost went on to the double LP at that



time), George's *Something* (first worked on in the Apple studio during January and February), and Ringo's *Octopus Garden* (which was started on April 26 and which I believe we've mentioned once or twice in earlier issues of *Beatles Monthly* under the title "*Octopussy's Garden*").

As I write this piece, the idea is to fill most of, or even the whole of, one LP side with one marathon series of songs all woven together into a fairly spectacular performance. The marathon set — Paul's idea — looks as though it will include about half-a-dozen different numbers.

Let's look at the marathon material in recording date order. The first song involved is *You Never Give Me Your Money* upon which the group started work on Tuesday, July 15. This one is about a boy talking to a girl — "you never give me your money, only your funny papers". Like most of the marathon-set numbers it's a bit like *Hey Jude* in general mood and it has Paul singing slowly and in sweet voice. In addition, Paul is featured on piano here and on the other marathon-track items.

John's *Mean Mister Mustard* was started nine days later. This is John in his best jiving suit telling the tale of a mean old man.

VOCAL HARMONY

Also on Thursday, July 24, they went to work on *Here Comes The Sun (The Sun King)*, although this track had been started initially nearly three weeks earlier with George singing lead vocal and playing acoustic guitar, Paul on bass and Ringo on drums — in John's absence. Later John and the three others added some intricate vocal harmony to the original recording.

Here Comes The Sun (The Sun King) is a very slow, very beautiful number about how happy everyone is when the sun shines. John plays maracas, Paul is on harmonium, Ringo plays bongos and George Martin is featured all the way through on organ. At one point the fellows let the whole thing drift into an old Spanish traditional song.

Paul's *Bathroom Window* was started on Friday, July 25. The lyrics of this one tell a strange little story about a rich girl ("she came in through the bathroom window protected by a silver spoon, but now she sucks her thumb and wonders by the banks of her own lagoon") who claimed to have been a club dancer and who has a boyfriend who quit the police department to get himself a steady job!

John's *Polythene Pam* went into production on Monday, July 28, with John playing maracas as well as handling the lead vocal, Paul and George providing background singing, Paul playing a cowbell and George banging upon a tambourine. This is a medium-tempo number all about the curious Pam who is "so goodlooking she looks like a man"!

MARATHON

Perhaps Paul's best ballad contribution to the set of six marathon numbers is *Golden Slumbers*, obviously about someone sleeping, and given a suitably dreamy McCartney treatment. This one was started on the last day of July.

In John's absence at the beginning of July, Paul started work on his own *Her Majesty* number. This is a very brief item so far, the type of mini-track of just about eight lines which could be used as a link between two full-length numbers somewhere on the other side of the new LP. On July 2 Paul recorded his vocal and accompanied himself on acoustic guitar. In gist the words tell of a boy who would like to let his girl know he loves her, but her moods change all the time and he never gets around to it unless he's got a few drinks inside him! To the first solo tape Paul made, he, George and Ringo added vocal accompaniment the next day with George playing his red Gibson and Paul on Epiphone.

Paul started a new version of *Maxwell's Silver Hammer* on July 9, accompanying his vocal on guitar and joined by George's 4-string guitar and Ringo playing anvil. Actually, when the Beatles made their first earlier version of this title many months back Mal was on anvil, but by





*ABOVE: George, John and Mal Evans pictured in the recording studio during sessions for their new Abbey Road LP. Haven't their beards grown?
BELOW: Ringo and George working on the Moog.*



months back Mal was on anvil, but by this time he and Neil were away on holiday so Ringo deputised!!!

Two days later vocal backing by Paul, George and Ringo was added, George used his acoustic guitar and George Martin played organ. The story of Maxwell Edison, a student majoring in medicine, is a rather bizarre one to say the least of it. His girlfriend, Joan (who studied science—"late nights all alone with a test tube") finishes up being killed by a blow to her head from Maxwell's silver hammer. Despite the theme of murder this is a jolly up-tempo presentation.

George's *Something* is a track which has been tried, changed and tried again a few times during the year. As early as May 2 it was re-vamped and recorded, although it was not until July 12 that George dubbed on his final vocal. Several days later Paul and Ringo added handclapping and background singing. This has turned out to be a very fine track, a great, slow, easy George number which just flows along. It has George describing the nice things about a girl.

RINGO'S SPECIALITY

On Thursday, July 17, the group returned to Ringo's speciality piece, the novelty number he'd brought into the studio back towards the end of April. The story of his self-penned solo vocal item, *Octopus Garden*, is not unlike that of *Yellow Submarine*, the number John and Paul gave Ringo to sing several years ago. It's all about a garden at the bottom of the sea where people can play happily and know they're safe. In addition to singing, Ringo plays drums on this track with Paul on piano, John and George on guitars and Paul adding his usual bass guitar contribution. Halfway through Paul and George do some high-pitched vocal acrobatics, letting their voices gurgle through special amplifiers until they come out sounding like mermen if not mermaids! Meanwhile, Ringo blew bubbles into a glass for additional atmosphere effect!

Paul's *Oh Darling*, completed on Friday, July 18, is an exceptionally strong Mc-

Cartney presentation, a real tear-jerker of a ballad to bring back memories.

And finally we come to John's *Come Together* which was started on Monday, July 21. Very, very freaky lyrics to this one and I won't even attempt to explain the theme of them—but it's a song that has to be heard in its finished form to be fully appreciated. Bluesy but up-tempo, it's typically John all the way through.

BACK TO No. 2

And that's as much as I can tell you about all the new recordings. Most of them—plus, perhaps, some last-minute material put on tape within the last fortnight of the current session series—will appear on the Beatles' much-delayed but eagerly awaited First LP Album Of 1969. Curiously, since a lot of earlier recording work this year was done at Apple's own studio beneath the Savile Row Apple HQ offices in London's West End, all the July and August stuff has gone on tape at EMI Studios up in Abbey Road, St. John's Wood. That's because the fellows have been waiting for new Apple Studio equipment to be put in working order and it was unthinkable that their summer LP sessions should be delayed still further just because a mixer and a few other pieces of electronic mechanism were still in the installation stage.

OLD TIMES

On the other hand the Beatles' return to Abbey Road was greatly welcomed by more than a few Beatle People vacationing in London during July and August. It was quite like old times outside the EMI studios with day-long bunches of fans waiting outside the doors (or out on the pavement beyond the sets of iron gates if they didn't manage to sneak in behind an arriving or departing car!) to get a glimpse of a favourite Beatle. Most days at least half the assembled fan crowd was made up of touring Americans who will have taken home to the U.S.A. treasured memories of brief chats with Paul or much-fingered Polaroid snaps of themselves with Ringo, George or John!

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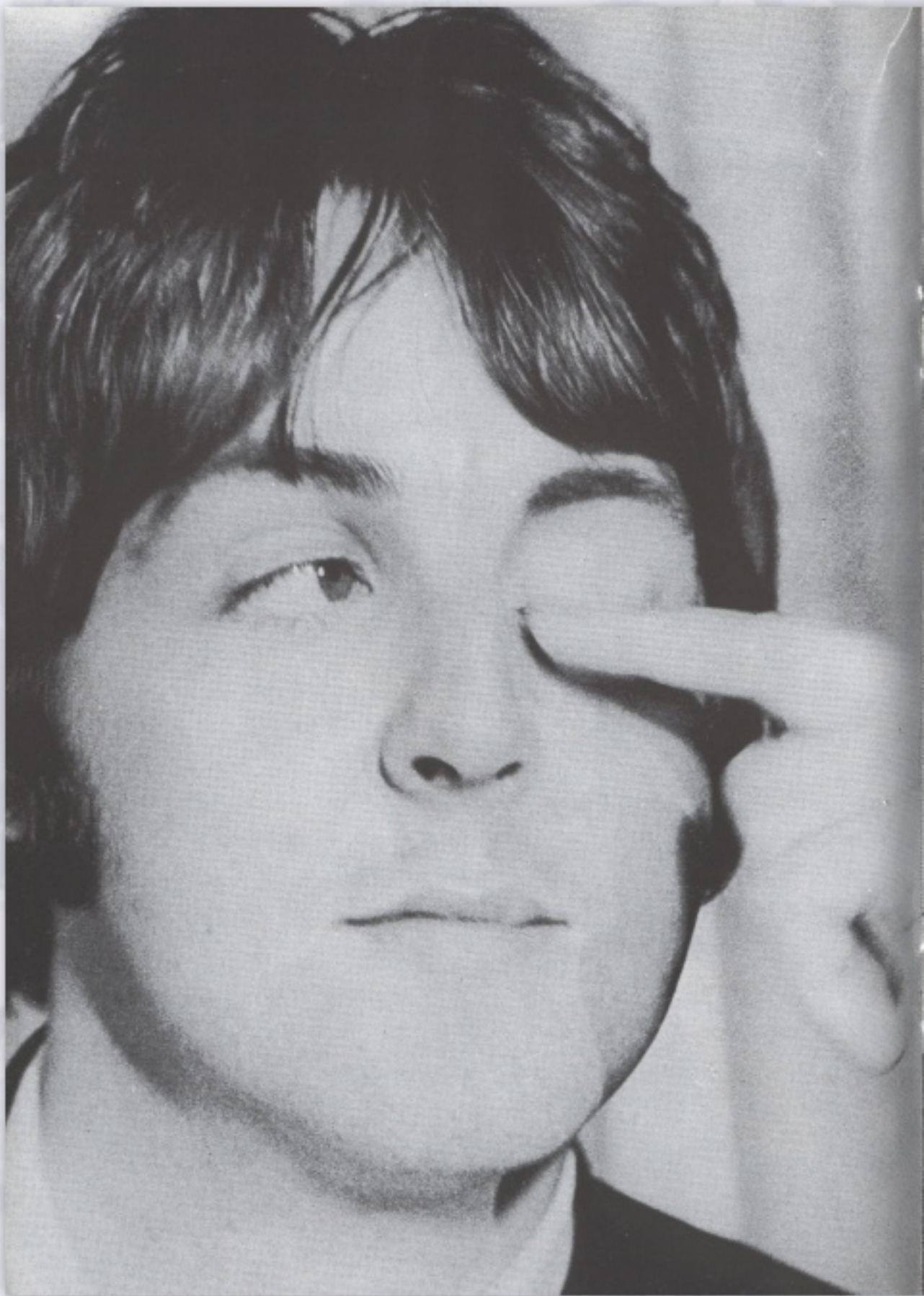
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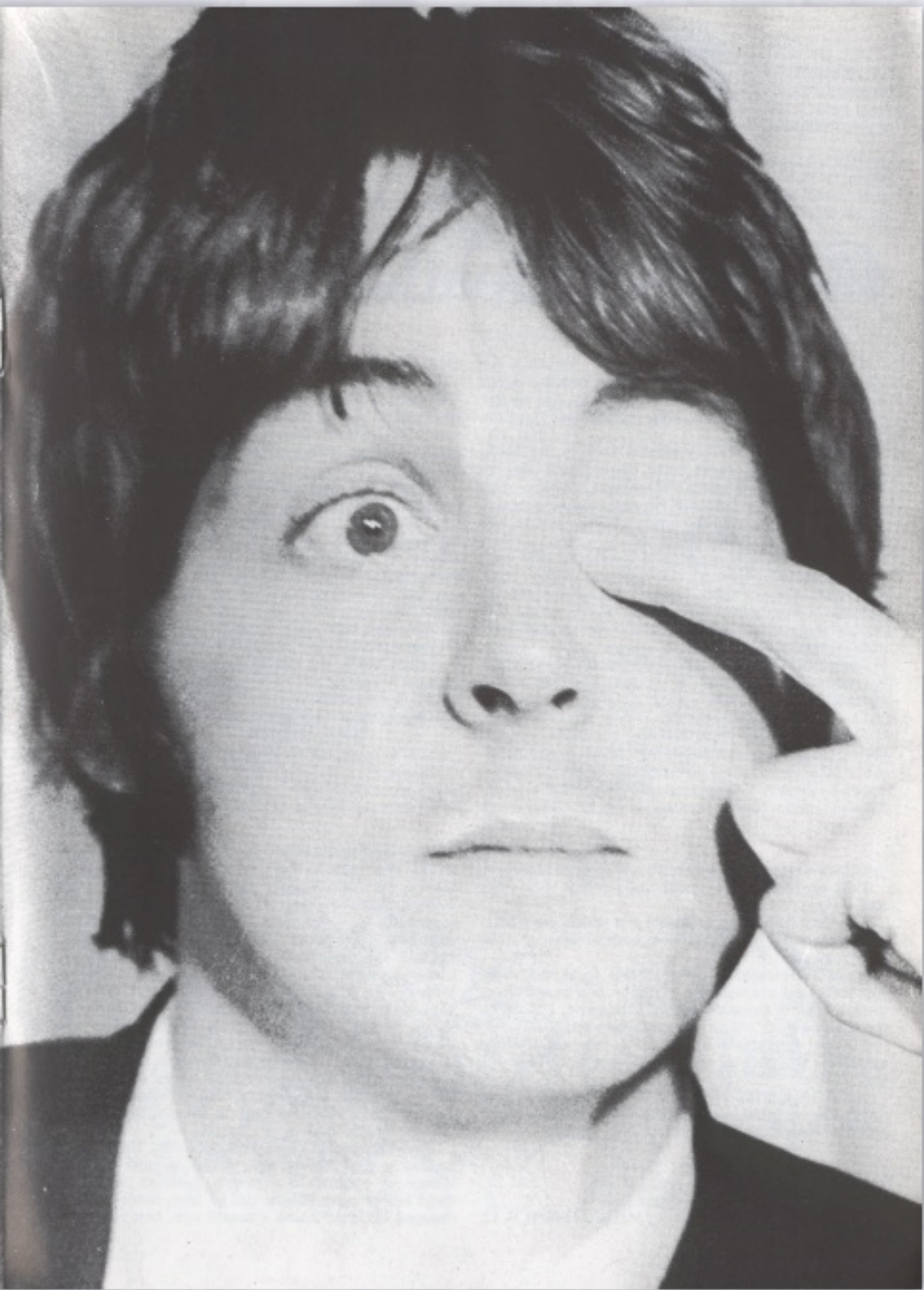
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LETTERS from Beatle PEOPLE

The Letters Page of the *Beatles Monthly* (or should I call it the *Beatles Book*) has become somewhat more sophisticated than it was in the earlier days as fans grow older and the frantic heyday of the Beatles cools down.

Can we have the colour photos back in the Book, please? No doubt these have discontinued due to increasing costs, printing difficulties, etcetera. The *Beatles Book* was the only regular magazine which had good quality colour photos of the Beatles and they were a worthwhile addition.

May we also have a series of interviews with each of the Beatles, although not, please, those "now remember your Public Image" variety—more an ordinary conversation about their plans, music and their ever-changing views on various topics, which are always interesting to read.

I hope the *Beatles Book* continues for many years to come, realising that it is now catering for a generally, older reader.

Howard Wright,
22 Twentylands,
Rolleston-on-Dove,
Burton-on-Trent,
Staffordshire.

An Open Letter to John Lennon and George Harrison.

I dig the Beatles very much and I follow what John and Yoko are doing.

My only complaint is three LP's which are "Electronic Sounds" by George and both albums of John and Yoko.

I am not attacking these albums from any angle just because I am not able to dig certain expressions, moods, etc., in these three, but, soundwise, I think all three albums are obscure, meaningless and a waste.

I would appreciate if this letter was printed and answered though you might not receive letters like this.

I will always dig the Beatles but I would like to know why or whatever is being done on these three albums besides experimentation, etc., O.K.?

Best wishes,
Rafe Rivas,
4766 Alton Road,
Miami Beach,
Florida 33140/U.S.A.

Dear Johnny Dean,

If anyone is "massively inconsistent" it is Bob Charpentier when he says that John is out for money first and to please his fans second, as obviously any star who is out for money first, must be equally out to please his fans—after all, it is THEIR money he is out for!

Judging by the number of people who once so fervently idolised handsome, wholesome Beatle John and who now just as fervently condemn wicked, bearded Lennon, John could have made far more money at far less risk to the Beatles' popularity, pleasing all these unthinking fans simply by putting his feet up and resting on his laurels, instead of shocking them all to the core by developing his talents and using his massive prestige to try to persuade them to use the brains God gave them.

Unlike most big stars when they reach the top (always excepting the other Beatles, of course), John seems to care enough about his fellow men to want his fans to open their minds and not just their purses.

Yours sincerely,
Mona Thompson (Mrs.),
13, Raynham Avenue,
Manchester, M20 0BW.

I am still fuming over Mr. Charpentier's letter, so he thinks that John is "out for money". How little he knows. So John bought Tittenham Park, so what? I think that after seven years in "pop" he deserves something to compensate for putting up with people like Bob Charpentier! The Beatles stopped touring because they were sick of damp, cramped dressing rooms and always being thought of as "four mop tops".

Does Mr. Charpentier also forget that there just happens to be four men, and that if Paul, George and Ringo hadn't wanted to stop touring, then they wouldn't have, remember they all agreed to it.

Mr. Charpentier thinks that the fans come second, well I'm a fan, and have been for seven years and let me tell you this I've always been satisfied with what they've done, and I'm not a person that's easily pleased by any means.

Mr. Charpentier is also behind the times, John wanted to tour months ago, simply because (and this is only my opinion) he wanted to perform "live" on a stage before an audience full of fans, however, John changed his mind about a month ago, now he doesn't

want to tour, which is rather sad because I'd love to have seen them on stage again!

"Two Virgins" was/is art, art can be anything from the Mona Lisa to sounds on a bit of plastic. Art is what you want it to be, as John and Yoko proved with their art exhibition.

John believes in what he is doing, and so do I, can he help it if his enormous talents also make money? John would still write songs and books even if it didn't, believe me. John is one of the very few men that isn't affected by money in this world today, which is very rare.

So Mr. Charpentier, go back to school and learn something about the make up of man before you try to be clever.

Wendy Sandiford,
23 Naseby Road,
Luton.

Dear Johnny Dean and Co.,

I read THAT letter in *B.B.* 72 (July) by Bob Charpentier, and I must say either he's confused, or he's never known the real truth about John before.

The Beatles stopped touring, because of the sort of music they were doing—and they were fed up with the whole thing. Car-hotel-car-dressing room-stage-dressing room-car-hotel . . . and so on.

Well, if John had wanted to tour America why didn't he accept the offer which was given by someone a few months back? The money ran into millions. How come there's more money in recording? For when the Beatles were touring they were recording as well, so weren't they better off doing both? Also if the money's in America why should they be thinking of doing a show in Hyde Park. Eh? I'll tell you why John didn't accept the offer to tour America. It's because he cares more for his friends than for money.

And what's wrong with "Two Virgins"? It only sold about 300,000 in America! After all, people go out and buy records of train noises at the same price, and don't feel cheated, so why should we with "Two Virgins"?

Hey, all MY Apple records have been PERFECT!!

Also I agreed with Ricarda Gutt, especially about Wonderwall . . . (read Feb, B.B.!) but I want more Indian music from George. It is so beautiful and so meaningful.

Just while I'm here I'd like to say THANKS for "Give Peace A Chance". It's good with a strong message, and a thumping beat. I saw the film of it on T.O.T.P. and to me it looked like 40 people having a good time, singing for a very worthy cause! But why wasn't Dear Derek Taylor singing?

Hey GEORGE Thanks for Billy Preston!

All the love in the World, in an APPLE.
Hope you can use it! The letter not the love!!

Joey (Joanna Thomson),
P.S. Please excuse the mistakes!!

Dear Johnny Dean,

Browsing through past issues of *Beatles Monthly*, it is interesting to see how it has changed and developed over the years.

Personally, I am wary of reading for the nth time about how the Beatles rose to fame, and I am very pleased to find that the July issue was entirely devoted to what the Beatles have been doing recently.

The articles are becoming rather more informative and less restrictive. Frederick James, in the April issue, said that Ringo was the "least important of the four contributing talents which together form the Beatles", a statement that would not have been published in the *Beatles Monthly* five years ago for fear of losing thousands of its enthusiastic readers! Today, these same readers, then 13, and now 18, would prefer, I believe, a journalists OWN opinions to some conforming dribble that fits nicely into the contrived and well-worn, fairy-tale jigsaw of the Beatles. Today, I am far more concerned about the Beatles and their Music than their affinity to jelly babies or their decision to grow moustaches. The *Beatles Monthly* is approaching this attitude; I expect more copies of the magazine are sold when a new LP is reviewed.



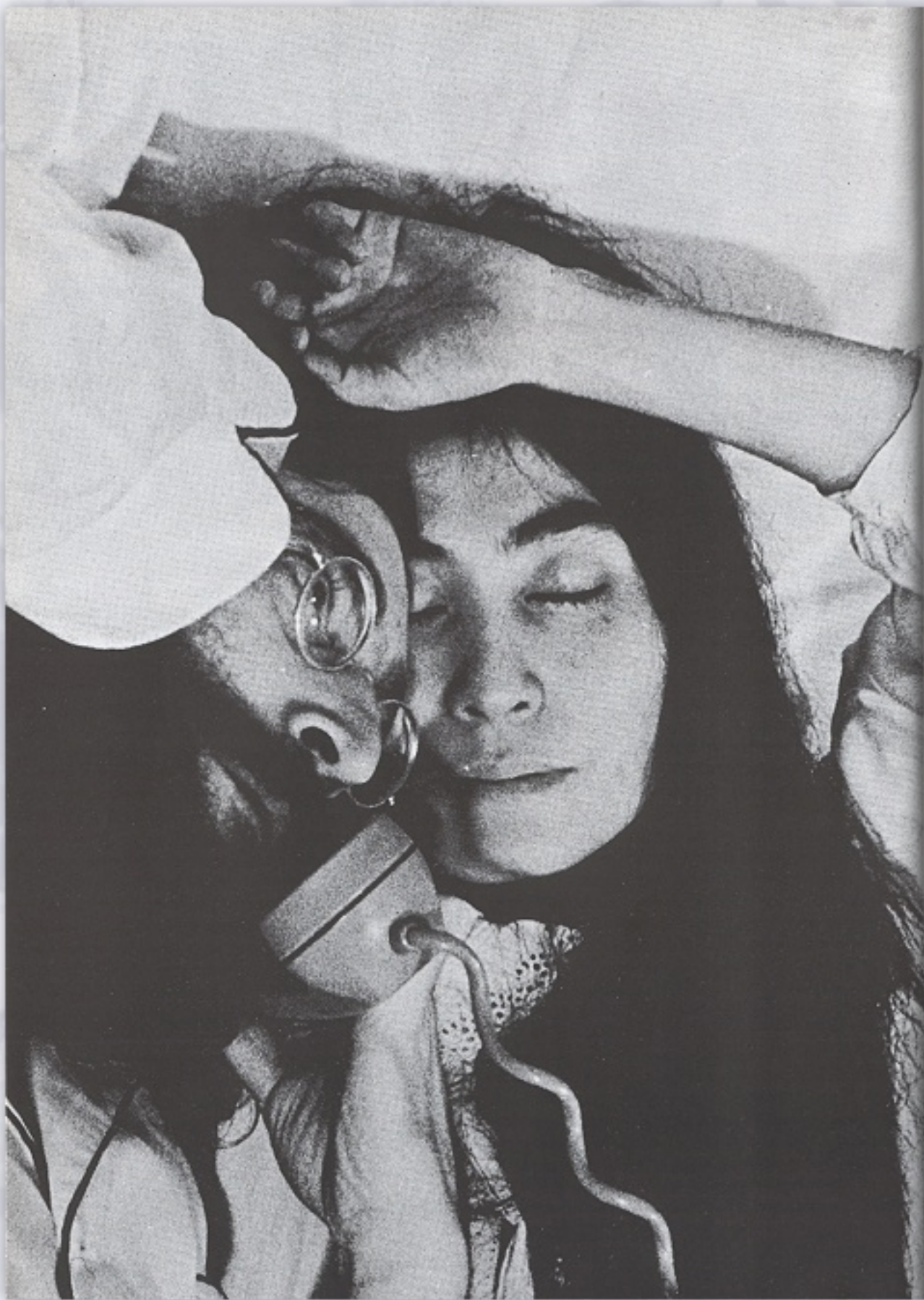




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 Linda Milne (16), Karellandman Str., Dundee, Natal, South Africa, wants p.p. anywhere.
 Merle Arnold (16), 20 Gray Str., Dundee, Natal, South Africa would like p.p. anywhere.
 Dalene Bernard (16), 60 Oldacre Street, Dundee, Natal, South Africa wants p.p. anywhere.
 Lydia van Niekerk (16), "The Residence", Ghencoe, Natal, South Africa, wants p.p. anywhere.
 Ingrid Trichardt (16), P.O. Box Chencoe, Natal, South Africa, wants p.p. anywhere.
 Ingrid Pepworth (12), Damann Str. Ghencoe, Natal, South Africa, wants p.p. anywhere.
 Tuire Kutilainen (24), Tainionkoski, Tilhenkatu (Auvisen Talo), Finland, wants girl p.p. from London or Liverpool.
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 Veronica Flood (13), 4 South George Street, Dundee DD1 2QF, Scotland, wants p.p. anywhere.
 Eva Genjovic (17), Neustiftgasse 129/4/10, 170 Wien, Austria, wants boy p.p. in London.
 Wendy Snell (15), "Overmoor", 79 Wells Road, Glastonbury, Somerset, wants boy p.p. anywhere.
 Rita Thorne (15), "Clarmont Villa", Leg-of-Mutton Road, Glastonbury, Somerset, wants boy p.p. anywhere.
 Nina Lentz (16), Sejlmagervej 5, Brondby Str, 2660 Copenhagen, Denmark, wants boy p.p. anywhere.
 Stephanie Lobaz (19), 73 Tanfield Road, Birby, Huddersfield, Yorks., wants p.p. anywhere.
 Jenny Loren Morris Pet (17), 138 Maina Soko Ave., P.O. Muf. Mufulira, Zambia, wants p.p. anywhere.



Eight days in Montreal with John and Yoko

by GAIL RENARD and THOMAS SCHNURMACHER

FROM the minute that John and Yoko's plane touched down in Montreal, we were looking forward to seeing them on local TV and radio shows. We were absolutely certain there was no chance of meeting them in person. But, that same evening, by the divine intervention of one university press card, and one little Kyoko, we obtained entrance into room 1742, official Beatle room at the Queen Elizabeth Hotel.

We thanked Kyoko for her influence with the right people, and nervously waited to meet her famous mother and step-father. Yoko, clad all in white, came in to greet us.

We made an appointment for an interview for the following day. As we were leaving, we were surrounded by several frantic disc jockeys who asked us if we would mind doing a 10-minute interview with John and Yoko on the air. Trying to appear nonchalant, we jumped at the chance.

We made our way into the Bed-In room, and equally nonchalant, we tripped. Looking up at John, spiritually and otherwise, we introduced ourselves. Having been Beatle fans since the *Love Me Do* days, we were so excited that we were completely at a loss for words.

John realised what was the matter and went out of his way to put us at ease.

As there was a three-hour delay till the radio show, we had a long chat and got to know John and Yoko quite well.

GREAT MOVIE

After the broadcast, we were asked to return the next day, and to join the Montreal entourage. We thanked John, and told him that we had missed a great movie to be with him that evening . . . "Hard Day's Night". Neither he nor Yoko had any idea that it was on telly, and John was very disappointed because he said that he would really have liked to see it again.

We left to the strains of *Can't Buy Me Love*. Early the next morning, we collected Kyoko to take her out

for a walk. Kyoko is Yoko's daughter by her first marriage. During the next seven days, we really got to know and love Kyoko. She's a vivacious, high-spirited five-year-old with a vivid imagination.

Returning to the hotel, we arrived in time to see John doing an American TV broadcast. When quizzed about the peace intentions of the other Beatles, John said that "George is also an active pacifist, but is not as big a show-off as I am. He has to do his own thing for peace."

Paul, on the other hand, is "an intellectual pacifist. He talks about it."

"Ringo," said John, smiling, "lives peace."

Speaking of living peace, John and Yoko are perfect examples. They have a really tremendous mutual understanding and love that is almost unique. John told us that he's "very possessive and jealous of Yoko. I am even angry that she was born in her mother's womb instead of mine."

On a lighter note, John quipped that they both married foreigners. Yoko agreed with us that we are living in a global village — *a la* McLuhan.

The seven phones in the suite were perpetually ringing. Thomas and I helped to answer them. Have you ever spoken to eight different Paul McCartneys and six assorted Ringo Starrs in one afternoon? When we realised what people will do to get in to see John, we were truly grateful for our golden opportunity.

Many of the "beautiful people" paid homage to the Beatle Bed-In. Tommy Smothers of the Smothers Brothers, came up to visit, and after hours of peace chitchat joined songstress Petula Clark to exchange the latest entertainment gossip.

NEW SONG

By now, it was nearing midnight, and John decided that he wanted to record his newly written song *Give Peace A Chance*. Tamborines were needed, and naturally we turned to the Salvation Army for help.

They were fresh out of tamborines, so we turned to the Consciousness-Expanding Hare Krishna Society, who obliged.

Then, after one rollicking jam session, *Give Peace A Chance* was born. Amongst the guest artists on this cut were Tom Smothers, Petula Clark, Dick Gregory, Rabbi Geinburg, and varied members of the hotel staff.

GOOD THING

After the tiring recording session, we called to get some rest. A good thing, too, because the following day proved to be the most hectic of all.

One thousand youthful peace marchers gathered in the hotel corridor for a view of the famous Beatle. John promised that he would address them on the radio if they dispersed. Both sides kept their word, and relative calm was restored. Another example of John's concrete contributions to

peace occurred several hours later. By long distance telephone hook-up to California Radio, John counselled Berkley marchers to avoid violence. They agreed and as what could have been a serious situation was averted.

PEACE MISSION

Let us clear up any misconceptions you might have about John and his peace mission. John knows that his Bed-In won't end the Vietnam war overnight. But he is trying to change people's heads so there won't be ANOTHER Vietnam-type confrontation sometime in the future.

The week seemed to go in a flash. Looking back, it was a hectic and tiring seven days, but it was a week that we'll never forget. To show his gratitude, John gave us various gifts. As Kyoko told John when he was tucking her in for the night. "It's great living with a star. You never get bored."

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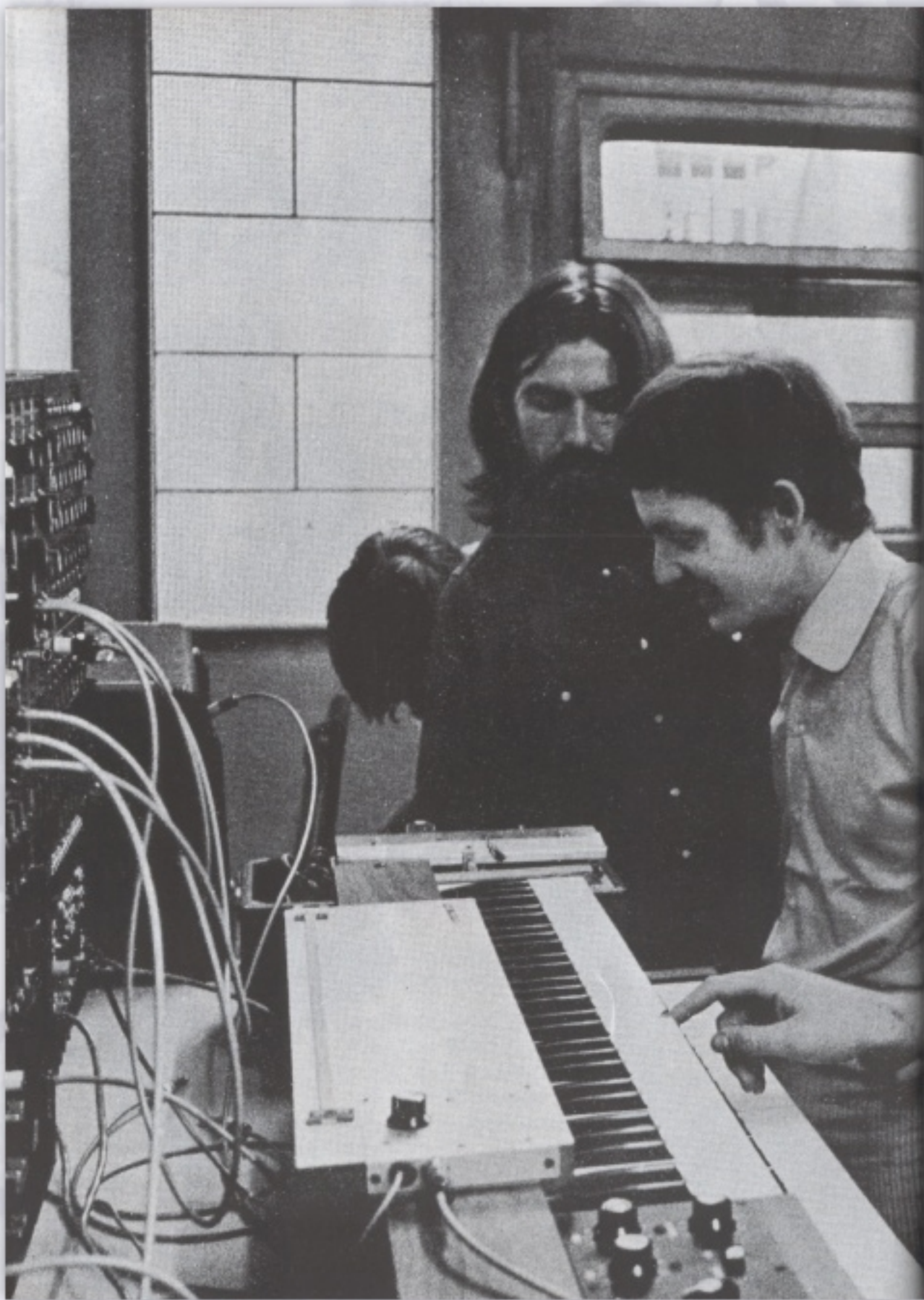
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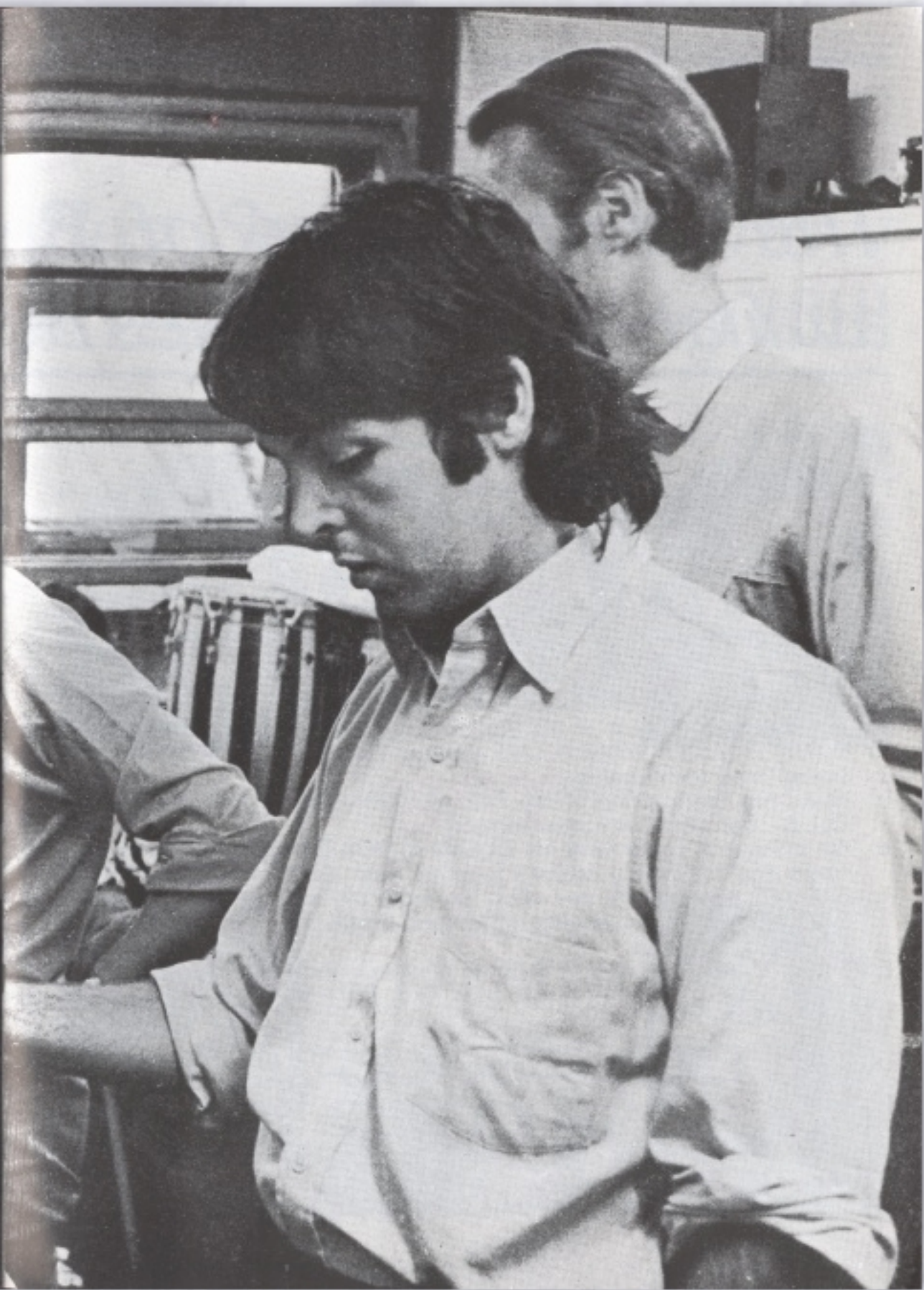


ABOVE: Yoko and John seem completely unconcerned about the horde of photographers and reporters who gathered in their room.

BELOW: One visitor decided to join them on the bed.







BEATLES

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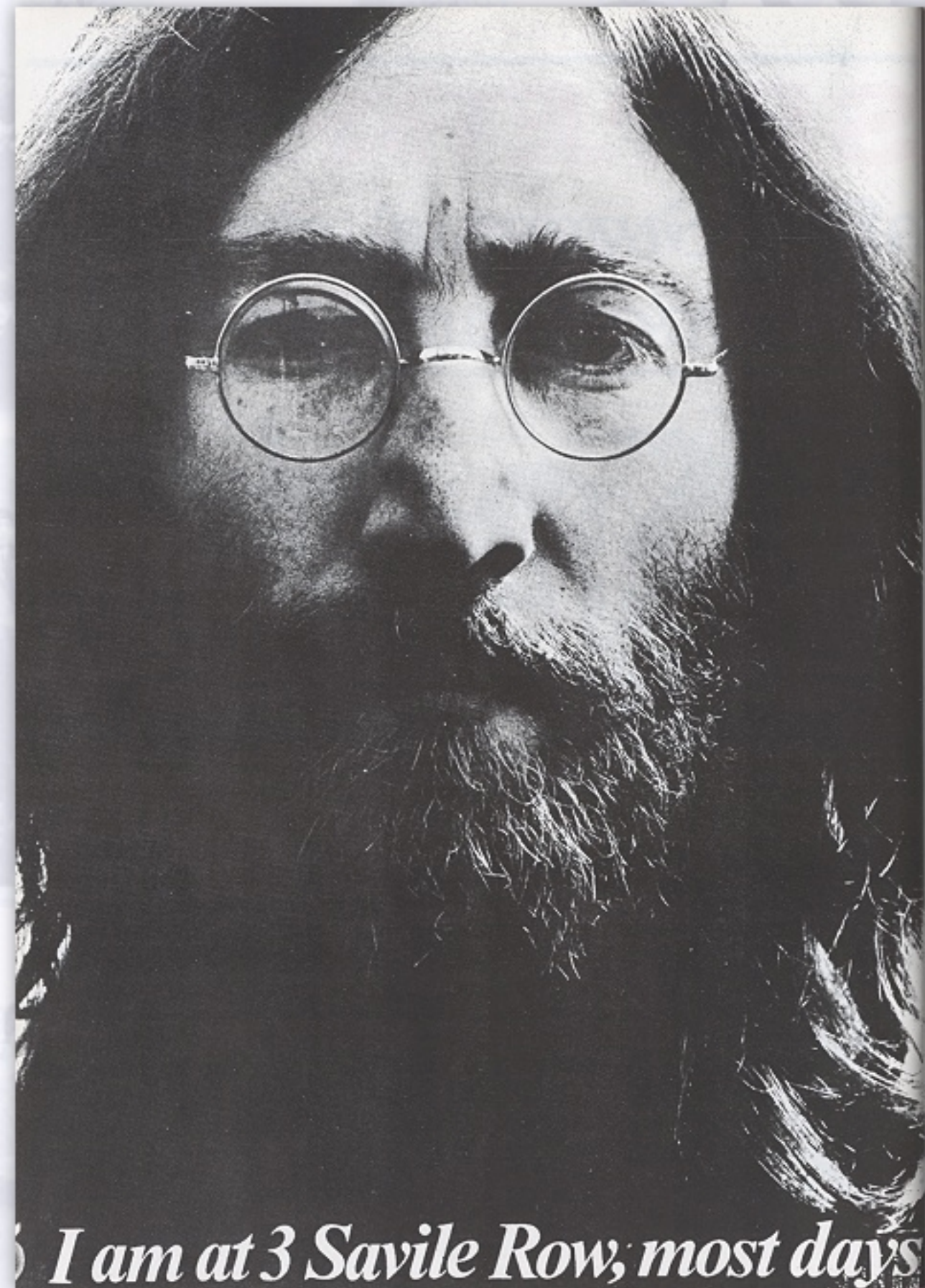
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THE NEWS BEATLE NEWS

NEW ALBUM OUT THIS MONTH

The Beatles have definitely decided to release their first LP this year during the first half of September. It will be titled *Abbey Road* and will have a coloured photograph of the Beatles on the cover taken on the zebra crossing in Abbey Road, near EMI's St. John's Wood studios, by Ian Hamilton.

One side will have a continuous series of numbers performed one after the other lasting for 17 minutes as a main track together with two other numbers. The other side will be made up of six songs.

'GET BACK' LP IN DECEMBER

The Beatles are planning their usual large-scale album release for the end of the year which will be centred on their *Get Back* album. A full book has been written by John Cosh and loads of photographs have been taken for the book by Ethan Russell and Mal Evans. Sounds like the perfect Christmas present for all Beatle people.

THE TONY PROBLEM

John tied himself up in a very difficult situation recently when the three people who were working for him were all called Anthony.

Anthony Fawcett was his assistant, another Anthony was his chauffeur, and he also had a third Anthony with a Canadian accent around who was helping him out in various ways. It must have been very confusing for everyone.

THE OLD TEAM AGAIN

During the recent sessions at EMI's Abbey Road studios for the September LP, George Martin has once again been in the recording manager's chair and red-headed Geoffrey Emerick in the sound balancing seat. It could be described as very much the old team back again.

The crowd outside the studios has varied from just a few to 200 to 300, the average has been around the 100 mark, and Mal Evans reports that although a large percentage have been visitors—particularly American, German and French—he still recognises a few faces which he first saw more than five years ago.

UNRECOGNISED

On the 8th August, the Beatles assembled in Abbey Road at the unusually early hour of 10 o'clock in the morning for the photo session for the cover of their *Abbey Road* LP.

After they had finished being photographed, they decided it was much too early to start recording, so Ringo went shopping, Paul took John back to his home for a cup of tea, and George and Mal went to visit the Regent's Park Zoo. They spent several hours wandering around the cages and animal houses and afterwards walked around Regent's Park.

The extraordinary thing was that during the whole morning absolutely no one recognised George Harrison. Perhaps there are so many similar haircuts in London these days that no one spares a second glance for anyone with long locks.

MOOG

Many leading pop personalities have recently acquired Moog Synthesizers. What is a Moog Synthesizer? Well, the experts describe it as a piece of electronic equipment which can imitate and vary the sounds of almost any known instruments.

George bought one and has been playing about with it for several weeks now. He also had it shipped into the St. John's Wood studios for the recent LP sessions so could be that *Abbey Road* will be full of new sounds, unlike the *Get Back* album which, of course, is traditional Beatles.

The

Beatles

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1969

BOOK

